



The Victorian
Alliance of
San Francisco

Lower Haight Hayes Valley

Historic

House Tour 2018

THE VICTORIAN ERA introduced a time of EXTRAORDINARY CHANGE in SAN FRANCISCO

A robust legacy that
continues today



Navigate change
with an expert

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 **VANGUARD**
PROPERTIES

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About The Victorian Alliance

The Victorian Alliance of San Francisco was organized in 1973 to promote preservation and restoration of historic buildings. Our members and guest speakers share information on preservation, history, architecture, and decorative arts at our monthly meetings as well as in our monthly bulletin. We also share helpful information on materials, techniques, contractors, and artisans with those wishing to restore their Victorian buildings. We lobby and testify on preservation issues at city and neighborhood meetings and reinforce our efforts with donations for neighborhood projects dealing with restoration and preservation. Most of our financial resources come from funds raised by Alliance activities such as house tours, garden tours, and garage sales. We are a volunteer organization with no paid staff, so almost all the funds we raise are available to support preservation and restoration projects. We also hold social functions such as our annual Holiday Party, which has become a celebrated tradition. We invite your participation at whatever level your interests and time permit. We meet the last Wednesday of each month, except for November and December. Please call (415) 824-2666 for the location of our next meeting or visit our website at victorianalliance.org for more information.

Jim Warshell, *President*

Rob Thomson, *Vice President*

David Laudon, *Treasurer*

Mary Zablotny, *Recording Secretary*

Kyle McGuire, *Corresponding Secretary*

Adam Klafter, *Membership Secretary*

The Victorian Alliance of San Francisco

PO Box 14543

San Francisco, California 94114

(415) 824-2666

victorianalliance.org

About Our Neighborhood Partners

The Victorian Alliance of San Francisco deeply appreciates the support and contributions of both the Lower Haight Merchant and Neighbors Association, the Hayes Valley Neighborhood Association, and the Haight Street Art Center. In two of the most dynamic neighborhoods in San Francisco, we identified many interesting homes to showcase this year, thanks to the efforts of residents and businesses in these two neighborhoods. We are very fortunate to enjoy the support of two local neighborhood associations and a local art space as we celebrate the history that is preserved here.



Welcome from The Victorian Alliance of San Francisco

Dear Tour Guests,

Our 45th House Tour! We obviously love doing this. It is our opportunity to get to know more homeowners who share our values of preservation, see their wonderful homes, learn about their stories and provide an opportunity for them to share their enriching experiences. We are offering an amazing mix this year: four officially landmarked properties, new and long term caretakers, large houses, an elegant flat, very Victorian furnishings, and mixtures of Victorian and contemporary styles. We even have the wonderful Haight Street Art Center in its historic, community serving space.

Seeing all these adaptations of historic structures is so exciting. The Parsonage has been the most welcoming of bed and breakfasts for many years; the Arts Center houses its rich collection of rock and roll poster art while offering special showings and opportunities to create new work; one home is evolving to its new use nurturing a young family; another has brought “home” important parts of their fabled house’s history and blended them with an outstanding contemporary collection of art pieces. This is what we love...seeing these wonderful places adapt and evolve without losing any of their important character. This is one of our primary messages to our guests. You can experience how these places are warm, real and inviting, as they evolve to serve new people, different interests and new purposes. We ask that you embrace the possibilities of enriching your life with a historic property kept fresh and vital with the energy of your life being lived with it.

Should you embark on this adventure, know that there will be challenges, but we at Victorian Alliance are here to help you in any way we can to realize your dreams. Also know, it will be one of the most rewarding experiences of your life. So today we hope you will come to see the options available. If you aren’t ready for this effort right now, join us as we continue our exploration of the historic delights of San Francisco at our monthly meetings. Also know that your ticket price is well used to write preservation grants for many worthy public spaces and non-profits dedicated to preservation. We are an all volunteer organization, so we are very efficient in using your ticket proceeds to maximize the impact of preservation grants.

And above all, consider joining the Victorian Alliance. We welcome all who embrace our preservation and education mission. We love Victoriana but respect and support preservation of all styles of architecture and look forward to welcoming you into our community. Join us for any meeting, bring your ideas and help us to continue to embrace our heritage and adapt to the future. Join us for our serious work or for our festive events (we do a great holiday party for members). I have found VA to be a wonderful and supportive experience and hope you give us an opportunity to get to know you and welcome you and your ideas into our community.

But for now, just *enjoy!*

Jim Warshell

President

The Victorian Alliance of San Francisco

Lower Haight and Hayes Valley Neighborhood History

The Lower Haight and Hayes Valley neighborhoods have undergone great change since the Central Freeway was torn down and replaced with Octavia Boulevard. Our tour aims to explore not only historic homes and buildings but also to observe the ongoing transformation of the neighborhoods since our last tour, a fateful Sunday in 1991, when the Oakland Hills Firestorm erupted. The images of fire and smoke from across the Bay are etched in the memories of everyone who attended our tour. This year's tour recognizes the ongoing evolution of the neighborhoods that were mostly established in the mid to late 19th century. Please join us now, envisioning what it must have been like...

Take a Ride on the 1886 Cable Car

It is the year 1886 and you're riding the cable car on the Haight Street line. Your car veers off Market Street, onto Haight Street, uphill and to the west. This line runs all the way out to the new Golden Gate Park, but you're destined for the suburb that's just recently sprung up near Haight and Fillmore Streets.

Your car lurches uphill past Octavia Street, and you soon pass the imposing brick Protestant Orphan Asylum on the left at the corner of Buchanan Street. The Asylum has been educating and housing orphan children at that location since 1854, but you can easily recall the days when it sat isolated on the hill, seeming to mark the farthest outskirts of San Francisco. There hadn't been much beyond it except undeveloped hills, sand dunes, and some ranches.

It all changed quickly. San Francisco now has a population of 250,000 and growing. The Van Ness Ordinance and related legislation in the mid 1850s settled land rights and expanded the boundaries of San Francisco, adding the so-called Western Addition which includes the land on which your car is now traveling through.

As Haight Street flattens out, you wobble past Webster Street toward Fillmore and enter a district of scattered new homes, shops, and various commercial enterprises. The Market Street Cable Railway began service on this route just three years ago in 1883, replacing an earlier horse-drawn streetcar line. The impact of more convenient, mechanized transit was immediate: prices of speculative land near Haight Street started rising and construction flourished. By the end of this decade, nearly every lot in the area will be developed for houses and commercial buildings.

You step off the cable car near Pierce Street. The roads here are already paved with crushed stone. Houses, flats, and shops are built in the trendy styles of the day. The neighborhood is a middle-class streetcar suburb, largely Anglo-Saxon in its demographics, and home to ship captains, merchants, cigar manufacturers, skilled carpenters, and at least one saloon-keeper. You watch the cable car continue west, passing Scott Street and the Jury family's old milk

ranch, as Haight Street begins its climb uphill and away, marking the end of this stretch of town.

Our Neighborhoods in the 20th and 21st Centuries...

The district that is our tour today, within Page and Waller Streets and ending within Octavia Boulevard and Scott Street, includes the Lower Haight and the southern portion of Hayes Valley. Some of the city's most consistent surviving Victorian architecture is on display here because the district developed quickly within a specific period, then largely survived the 1906 earthquake and fire. The Stick style of the Victorian era was in its peak heyday when the Lower Haight and Hayes Valley filled out, and is identifiable by its squared bay windows and "sticking" details: ornamental horizontal and vertical decorative elements that suggest exposed structural work.

As with most development in the city, buildings were put up by a combination of anonymous builders and trained architects. Two of the more prolific designers associated with this area in the 1880s were John Marquis and Absolom Barnett, both of whose work is still in evidence. Marquis' rental property for John Nightingale (on this tour) at the corner of Waller and Buchanan Streets is an unusually fine example, and a city landmark.

By the turn of the 20th century, most Victorian styles had fallen out of favor across the city, and new buildings in these neighborhoods were typically of a vernacular classical revival style (sometimes locally called "Edwardian"). In the 1920s, some new larger projects brought visible changes to the built environment. The earthquake-damaged Protestant Orphan Asylum had been demolished in 1919 and was finally replaced by the San Francisco State Teachers College complex. Portions of its Spanish Colonial revival façade are still present at the southeast corner of Haight and Buchanan Streets. This was also an era when large corner-lot mansions were being sold off by heirs of Victorian wealth, razed, and replaced by apartments.

Meanwhile, existing buildings were undergoing a consequential change that was barely noticeable from the outside: the subdivision of aging 19th-century houses into apartments and flats. The population of San Francisco was growing again, doubling to over 700,000 from 1900 to 1950, and what had once seemed a remote suburb had become central. The historic structures that are helping us celebrate the neighborhood today were not considered precious at the time, and were made useful in San Francisco's acute housing crunch at the time of the Second World War.

This wartime period is the starting point of San Francisco's modern social history. The city's African-American population was small until the War, when men and families from the southern United States relocated here to work in the shipyards and other aspects of the war effort. Constrained by racial-exclusionary housing policies, these families would tend to reside in a small set of neighborhoods. The Western Addition's legendary Fillmore district, just north of here, became known as the Harlem of the West. Hayes Valley and

the Lower Haight were and still are home to many black families in this era.

The postwar period ushered in complex and tragic changes in the Western Addition, Hayes Valley, and the Lower Haight. The development of suburbs outside of San Francisco fulfilled the dream of many to have a house with a yard, and as families moved out of the city, the trend concerned leaders in San Francisco. By the mid-fifties, federal programs for redevelopment offered funding for the clearance of areas deemed "slums." Apparent "overcrowding" in the then-distasteful Victorian housing stock, seen through the eyes of institutional racism, resulted in the Fillmore and other parts of San Francisco being declared "blighted." The first wave of redevelopment was completed by 1960, widening Geary Street into the current expressway. In the process thousands of African-American residents were displaced; some moved south to the Lower Haight and Hayes Valley where vacated housing was now available.

Increasingly destructive urban renewal followed over the subsequent decades. The north side of Haight Street between Buchanan and Webster had featured John Nightingale's large corner mansion and "Oriel Row": 13 heavily ornamented common-wall houses designed by Absolom Barnett, built by Nightingale in 1887, and later subdivided into apartments. The entire stretch went under the bulldozer in 1960 along with most of the rest of the block. The imposing "Hayes Valley Apartments South" block went up in its place, designed by William Mooser II. (Those structures were replaced in the 1990s by the mixed-income townhomes present today.)

Ongoing city disinvestment and a declining population left the Lower Haight area economically and socially disadvantaged through the 1960s and into the 1970s. By the mid-1970s, renewed interest in Victorian architecture drew outsiders, attracted to the worn but inexpensive housing stock. Rehabilitation and investment brought a reduction in crime and an increase in prices. The social forces of gentrification that are challenging San Francisco today were already playing out then, putting newcomers in tension with longtime residents who did not always experience the upside of improvements.

In the 1980s, Americans were again choosing city life over suburbia and San Francisco's population ticked upwards for the first time since 1950. Architect Donald MacDonald posited that small cottages and rowhouses were an ideal entry-level urban housing form. MacDonald built upwards of 60 in the city, and a collection of these small homes are in the Lower Haight, including a cluster of cottages at the southeast corner of Waller and Fillmore.

By the 1990s, the Lower Haight, developed its own sense of neighborhood and its own low-key bohemian feel. The turn of the 21st century saw the opening of the Upper Playground shop on Fillmore Street, a record-store-turned-creative-lifestyle-brand that amplified the work of neighborhood-associated graffiti and mural artists like Jeremy Fish, Sam Flores and others. The Central Freeway was demolished, and Hayes Valley expanded to include

a new boulevard, featuring Patricia's Green, with new restaurants and shops, with additional murals in its expanding Living Alleys.

Today, the Lower Haight and Hayes Valley feature murals, art walks and popup galleries, with an eclectic mix of food and small retail businesses. The University of California Extension campus is now 340 apartments, LGBT-friendly low-income housing, a public community garden, the Haight Street Art Center (part of our tour), and home to the Waller Street Steps, a public green space. The popular Wiggle bicycle route between Market Street and Golden Gate Park zigzags into our neighborhoods on Page Street. (Watch for cyclists on the street!) The city has committed to a substantial set of streetscape improvements along Haight and Page Streets in the coming years.

Remember that Haight Street cable car line we rode in on back in 1886? It operated until the 1906 earthquake, after which it was converted to electrified streetcar, running until 1948. At that time, buses took over the route; today, Muni's 7-Haight still shuttles commuters and visitors between downtown San Francisco and the richly historied Lower Haight and southern Hayes Valley neighborhoods.

By Ben Zotto, local resident, 2018.

come by and say hi!



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80 Waller Street

80/82 Waller Street was designed as a two unit residence, with an attic and basement, originally owned by San Francisco druggist William Ludwig Helke. He purchased the land from Melinda C. Plank in 1895. The residence was designed by William H. Sorrell, constructed by contractor Donald Currie (an immigrant from Scotland), and completed in 1896, with the Helke family appearing in the city register in 1897. It appears to be the only building Mr. Sorrell designed. Little is known about the designer. His residence was in Berkeley, and he worked at the Central Lumber and Mill Company. He may be related to the contractor Alfred W. Sorrell.

The house was designed in the Queen Anne style, having a rounded tower at the building's corner, which is one of the hallmarks of this architectural type. While many homes surrounding this house are more Victorian Eastlake and Stick in style, tall and vertical with lots of embellishment, the Queen Anne style became more popular, extending into the 20th century and expanding in the building boom after the 1906 earthquake. The building's placement in the block allowed for a small backyard (featured on this tour) and morning light to shine into the home. The simplicity of the design, both the exterior and in the 80 Waller interior, has been retained to this day. A photo from the Orphanage site looking northeast as the city burns after the 1906 earthquake, shows the home's exterior. The color of the present-day exterior appears very similar in tone as shown in the photo.

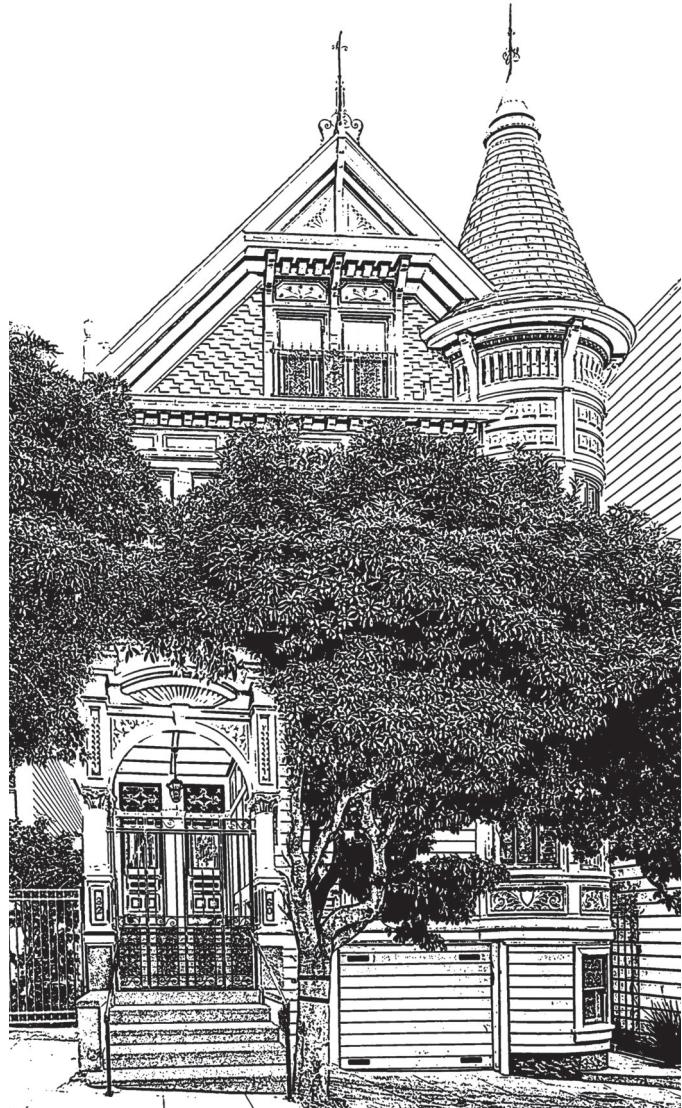
William seems to have lived here for a very short time. He moved to Sacramento for a time, and then continued moving between San Francisco and Sacramento, carrying out his profession as a druggist. His brother Adolph, a harness maker at the Harness & Saddlery located at 617 Mission Street, rented the 80 Waller flat in 1897. It seems that the elder brother (William) was looking out for his younger brother, providing him with a flat to rent, in light of the short housing supply during the late 19th century boom years. Adolph, born to German immigrant parents along with William, lived with his wife Anna and their daughter Velva (born in 1898). A second daughter, Lorraine, was born in 1902.

Though not open for this tour, the upstairs unit, 82 Waller, was rented at about the same time as Adolph and Anna Helke's flat, in 1897, by Mathew and Amanda Harris with their son Mathew, Jr., a boarder William Herrington (dentist), and a servant Lizzie Lee, of Irish decent. Mathew and later his son worked for Scott and Van Arsdale Lumber Company, as manager and foreman respectively. Both the Harris and Helke families lived there until about 1907. The second tenant at 80 Waller was John Moroney, who lived there from 1907 to 1909. Our researcher believes the families moved to other locations after 1907 because there was a refugee camp across the street at the city's orphanage site on Laguna, housing people who lost their homes after the 1906 earthquake. (By the 1920s the orphanage had moved to a new location, and the site became a campus for San Francisco State College and later the University of California Extension campus, and now new apartments.) It is

assumed that both Waller flats were rented to other families in need of housing.

Both 80/82 remained in the hands of the Helke family until 1919. The records show that William and Adolph Helke's parents, Amelia and Charles, both immigrants from Germany, passed away and their funerals were held at 80 Waller in 1898 and 1902 respectively. In 1919, the house was sold to L.W. Hunt. The records show a long list of renters in this building for many years.

The building was sold more recently to Robert Urquhart in 1989, the year of the Loma Prieta earthquake. He divided the units into two condominiums, and sold 80 Waller to Anna Quigley eight years later in 1997. The current owner of 80 Waller, Murrey Nelson, purchased the flat from Ms. Quigley in 2000. Mr. Urquhart continues to own 82 Waller. Ms. Nelson's design sensibility is influenced by her spending lots of time in England, as well as having inherited many Asian treasures from a great aunt who died when she was very young. She loves the convenient location of her home and, equally important, she knew she wanted to live in a Victorian building.



198 Haight Street

The Parsonage, as it is known today, serves San Francisco as one of the city's premiere bed and breakfast locations. Serving guests who come to the Lower Haight and Hayes Valley neighborhoods, it is also home to only its second family.

The McMurry-Lagan House is San Francisco Landmark No. 164. It's a superb example of late Italianate style, kept intact inside and out by the one family that owned it for 100 years, from 1883-1982. In the 1870s, Farrell and Mary McMurry sold their tannery business in Sacramento and moved to San Francisco, where Farrell took up real estate. For \$12,000 in 1883, the McMurry family built a home with 22 rooms, a detached stable, six Carrara marble mantel fireplaces, indoor plumbing that included a single bathroom with copper tub, two water closets (a luxury for its day), and a veranda that ran the entire length of the east side, with a view toward Market Street and downtown. It was the talk of the neighborhood.

The family also owned the lot next door, and by 1890, they built a rental house there, necessitating the removal of the veranda. In the same year, daughter Kate married Dr. John Lagan, and they moved into the family's home at 198 Haight Street. Four children were born to them: John Farrell Lagan, Jr. (doctor), Hugo (a priest), Grace, and Alice (school teachers). The two sisters lived all their lives in this house, which they cherished and preserved as a shrine to their parents and grandparents. When Alice died in 1983, she left the property to the San Francisco Catholic Archdiocese. As stipulated in her will, the family portraits were destroyed and all furnishings put up for auction.

The design of the building reflects other Italianate homes nearby, such as 390 and 271 Page. All have the style's typical vertical emphasis, plus Corinthian columned porches and five-sided bay windows, with double openings on the front face. In addition to the big main cornices on the second level, the bay windows have secondary cornices between floors with a raised ornament on top, and Corinthian colonnettes between the bay faces. This building has a partial mansard roof to hide the attic. Window top shapes follow an Italian Renaissance palazzo pattern: rectangular in the basement, rounded corners on the first floor, segment arches on the second level, and full round in the attic. It was built in 1883, yet the design responds to the 1880s Stick Style only by lowering the column capitals to elongate the brackets. The architect, Australian-born and raised South of Market, Thomas J. Welsh (who was active from 1871 to about 1918), was not known for his innovative design. He built hundreds of houses and did much work for the Catholic Church, including Sacred Heart Church at Fell and Fillmore.

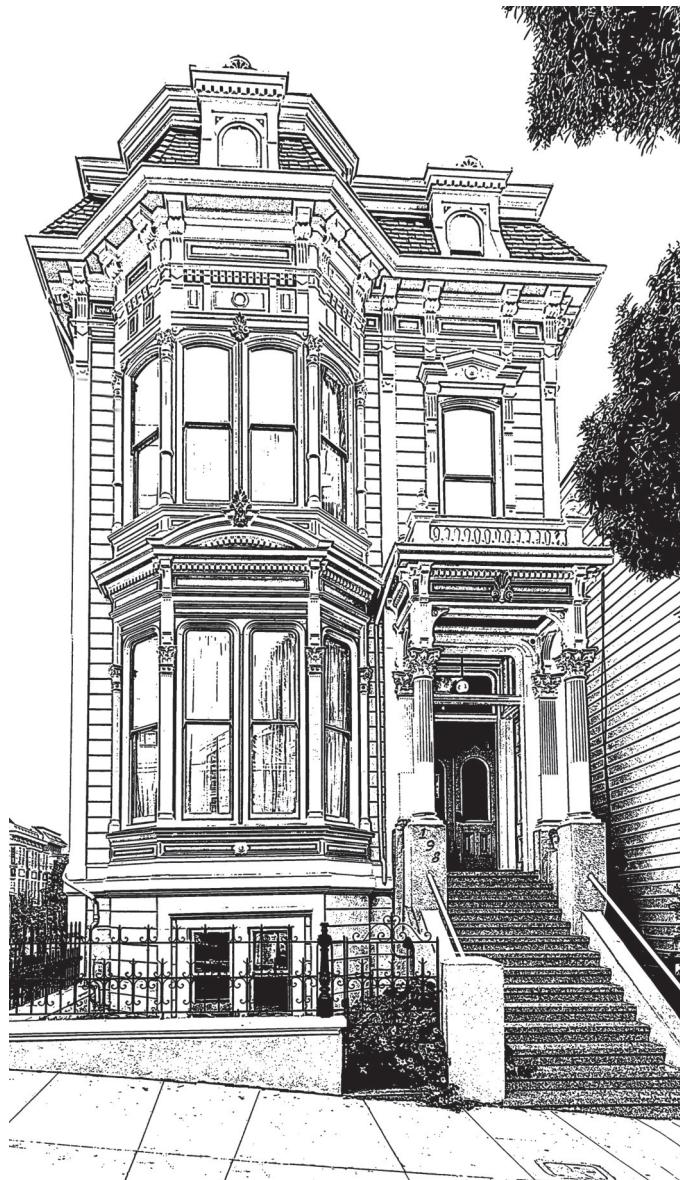
Be sure to note the original stable building at the back of the property. It was used as an emergency dormitory for soldiers fighting the fire that followed the 1906 earthquake.

Joan Hull and John Phillips found the McMurry-Lagan House in 1982, nearly 100 years after it was built. At that time, it had twenty-three rooms with a single bathroom. Much was as it had

been in 1883. The house had been preserved to an amazing degree. Joan says, "It was like finding a fly in amber," perfectly preserved.

After an initial renovation to update plumbing and electricity and adding two bathrooms, Joan and John moved in with their two daughters, Laura and Jennie. Since that time, they have gently nudged the house into the 20th and the 21st century, retaining the grandeur of the parlors and dining room with their 14 foot ceilings, re-lining fireplaces for safety, adding an elevator, and generally adapting the house for contemporary family living and comfortable guest hosting.

Reference: Hayes Valley House Tour. (1991). Victorian Alliance of San Francisco.



251 Laguna Street

The Queen Anne style mansion at 251 Laguna was built by contractor Henry Jacks and designed by prominent architect Charles J.I. Devlin. Devlin was a personal friend and associate of Archbishop Patrick Riordan which afforded him a sizable pipeline of architectural contracts with the Catholic Church in the Bay Area in the late 1890s through the turn of the twentieth century. Devlin went on to design the Saint Francis de Sales Church in Oakland, Saint Patrick's Seminary in Menlo Park, and the edifice for St. Ignatius Church in San Francisco. Devlin would ultimately become the official architect for the Roman Catholic Archdiocese of San Francisco.

The construction of the home was completed on February 7, 1904, for James and Catherine Smith. The Smiths were Irish immigrants; James a native of County Cavan, Ireland, and Catherine from neighboring County Roscommon, Ireland. The couple had four children, Charles, May, James, Jr., and Carmelita. Catherine was a devout Catholic and an active member of the Catholic Ladies Aid Society and the Young Ladies Institute. Sadly, Catherine died at the age of forty-seven, only four years after the home was built. James, however, lived until 1938, making 251 Laguna his family home for thirty-four years. Records only exist of two homeowners between the Smith Family, who owned the property in the first half of the century, and current homeowners Nina Lalich and Voja Lalich who purchased the home in 2016.

At construction, the single-family, wood framed and clad home comprised only two stories and 1,590 square feet on the interior. It was originally built as a single-family home, and remains a single-family home today. From its original footprint, it tripled in size. As what happened to other homes in San Francisco, the increase in wealth coming to many families allowed for major renovations and additions to the original 1904 structure. In particular, after the 1906 earthquake, families moving from destroyed parts of the city were able to rebuild in this neighborhood, sometimes adding substantial additions to the original structure. 294 Page Street experienced such expansion.

Many of the home's rooms were subdivided and rented for extra income in the late 1960s and early 1970s when tens of thousands of young people flocked to the area during San Francisco's Summer of Love era. In 1968, a room at 251 Laguna rented for \$55 per month.

Today, the home presents three and a half stories and features 5,200 square feet of interior living space. The home has nine bedrooms and seven bathrooms, a triple parlor, a columned foyer, a grand staircase in the entry, a rear staircase off the kitchen, a guest suite on the ground floor, and a grand, third floor master bedroom in what used to be the home's ballroom. Interior details include dark wood wainscoting, gilded columns, chandeliers, an immense parlor fireplace, inlaid floors, and a box-beam ceiling.

The exterior of the home is defined by two, rounded left bay windows that are stacked atop one another. The bays are topped

by a turret featuring arched, wood-sash windows, an entablature with a dentil cornice, and a finial top. The first floor bay features a decorative arched pediment with urn finials above the center window.

The primary facade presents a quarter-staircase with terrazzo steps leading to a portico entrance and porch. The entrance features an arched pediment with dentil cornice, winged griffins at each end, a glazed wood door, an entablature with cartouche, and vine ornament on the frieze. The second floor contains a recessed stained glass window topped by a scroll ornament that encroaches on the entablature above. Decorative laurel wreathed ornaments stretch the width of the home just below the cornice. The portico entrance, bay wood sash windows, wood door, and stained glass windows are all flanked by Greek Ionic rectangular columns.



294 Page Street

The Charles and Ida Dietle House, San Francisco Landmark No. 48, is a grand residence that features a variety of Victorian architectural flourishes. As with so many Victorian era homes, the architect combined scale and styles to create elaborately detailed façades in order to signify the owner's wealth and status. The vertical portion of the building is Italianate except that the bay windows are rectangular, with vertical adornment (in the Stick style) around the window, expressing the interior structure. The heavy ornamentation includes fruits and flowers that can be picked out upon close inspection. The round, two-story rear corner bay window, with its conical roof and wildly ornate porch columns are Queen Anne style. The original owners' initials are on the transom over the double entry doors. The interior remains mostly intact, with surprising details added over the years.

The house was designed in 1885 by the noted Victorian-era architect, Henry Geilfuss. This lot was purchased in 1877, and a house was built, taking four years to complete, with a mortgage of \$4,400. Later, the house was significantly altered by Geilfuss' new design specifications, at a construction cost of \$7,740 in 1885. Geilfuss was the architect for the imposing St. Mark's Lutheran Church (at O'Farrell near Franklin Streets), as well as 824 Grove Street (a restored nationally recognized Victorian, the Brune-Reutlinger home), and 1198 Fulton Street in the Alamo Square Historic District. Educated in his native Germany and interning there on railroad construction, Geilfuss was active in San Francisco from 1878 to about 1912.

The house was the property of Charles and Ida Dietle, both recent German immigrants. Charles was an accomplished bootmaker by trade, but according to the 1880 census, his occupation was listed as "capitalist." Clearly, his business was flourishing. The couple had four children. Charles, Jr. was trained by his father and took over the bootmaking firm after his father's death. He, in turn, trained his younger brother Leo, who later became manager. In 1895, Ida had remarried to Adolph Bolten and by 1900 had another son.

Four months after the 1906 earthquake and fire, the Boltens sold the house to John DeMartini for \$18,000 cash. John's father, Luigi DiMartini, had a large confectioners supply house in North Beach and was one of the original directors of Bank of Italy, now Bank of America. In 1906, when John's house on Rincon Hill was destroyed, the family fled to Lindsay Ranch, outside of San Francisco. Soon, determined to find a suitable dwelling in San Francisco for his family, John hitched up his wagon, threw a bag of gold under the seat, grabbed his shotgun for protection, headed for the city and found the Dietle house. Four generations of DiMartini's lived here, from 1906 to 1964.

As the DiMartini family transitioned out of 294 Page Street, Vejar Allen (1964-5) and Russell H. Smith (1964-8) lived in this home, probably as renters. It is unclear if they lived there with extended family or brought in other roommates (so typical of the times when large Victorian homes were seen as undesirable and many such homes were demolished.) However, in 1969, John W. Frey and his wife Elin purchased the home, and remained there until 1972. He was president and treasurer of Cramer Acoustics.

Beginning in 1973, the home became a legal office for a variety of attorneys. Letvin and Bruyneel lawyers arrived in 1973. By 1982, Wein and Gilmuen, lawyers, with additional attorneys David Thompson and Simon Arth, were listed as having their offices there. In 1983 through 2003, owner and attorney Mark Webb and several others, along with Vandersteere Construction, were located in the building. In 2013, there were fewer attorneys on the site, and owners Daniel Dougherty and Jennifer Redmond made plans to restore the building to its original glory. They brought with them period Victorian furniture with which to furnish their home. Due to the home's four decades of use as a law office, there were unusual changes to the house that didn't easily accommodate residential use. Daniel and Jennifer had begun to address some of those changes before they sold their home.

The new residents will be Andrew and Carolyn Chatham, who will be moving in from the Mission District when the construction project is completed in December 2018. The current remodel replaced the foundation and opened up the rear stairwell while preserving the detailed interior work and historical integrity of the main and bedroom floors. By the time they move in, they will be a family of four—including their dog (a Maltipoo named Pixel) and baby boy due in early November.



Member, Board of Supervisors
District 5



City and County of San Francisco

VALLIE BROWN
浦慧理

GREETINGS FROM SUPERVISOR VALLIE BROWN

On behalf of the Board of Supervisors, it is my honor to welcome you to the Victorian Alliance of San Francisco's 45th annual Historic House Tour of the Lower Haight and Hayes Valley.

Each year, the Victorian Alliance organizes a tour of historic neighborhoods where guests may tour the interiors of well-loved architectural treasures. These house tours not only educate the public on the critical importance of preserving these residences, but also help raise funds for crucial historic preservation projects through the Victorian Alliance Grants Program, awarding over \$375,000 since 1973.

This year's Tour showcases a historically rich neighborhood that I know very well. From the late 1870's through 1890's this neighborhood saw an introduction of wealth, the housing shortage following the 1906 earthquake and fire, and the rapid demographic and technological changes. These are issues that parallel many of the current challenges facing my district and our City.

The four San Francisco historic landmarks on this tour reflect the architectural diversity of the late 19th and 20th centuries' including late Victorian, Edwardian, and Spanish Revival styles and how some have been adapted to our current sensibilities.

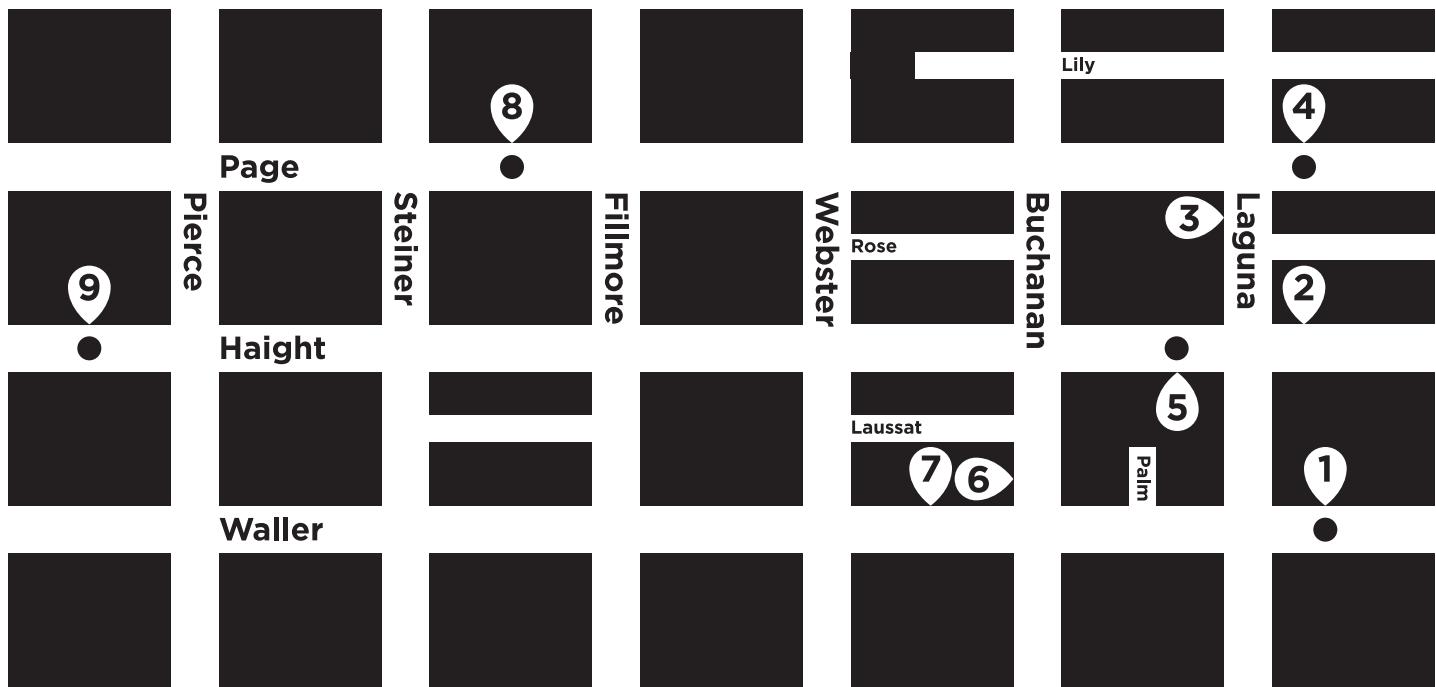
I'm honored to recognize the good work of the Victorian Alliance of San Francisco which continues to preserve the unique architectural heritage of our City, and I welcome you to this year's Historic House Tour of the Lower Haight and Hayes Valley.

Sincerely,

A handwritten signature in black ink that reads "Vallie Brown".

Vallie Brown

LOWER HAIGHT & HAYES VALLEY TOUR MAP



● Indicates a cable car bus stop for tour patrons.

Please note that some houses will require provided shoe coverings.

No photography is allowed while inside the homes.

Please no pets, but registered service animals are welcome.

Light refreshments will be served from 1:00 to 4:30 pm at 215 Haight St. (Number 5 on the map)

Restrooms will be available during tour hours at:

• 215 Haight Street

This is a self-guided tour. You may visit the homes in any order you wish.

1. 80 Waller Street
2. 198 Haight Street
3. 251 Laguna Street
4. 294 Page Street
5. 215 Haight Street
6. 201 Buchanan Street
7. 222 Waller Street
8. 630 Page Street
9. 760 Haight Street

215 Haight Street

The Woods Hall Annex is San Francisco Landmark No. 258. Built along Haight Street, the annex completed the Science Wing of the Woods Hall building, part of the San Francisco Teachers College. This final construction of the Annex (1936) was funded by the New Deal's Works Progress Administration (WPA). A rediscovered WPA mural in the Annex, "A Dissertation on Alchemy" by Reuben Kadish, will be restored in the coming years. This building reflects a simplified version of the Spanish Colonial Revival style, popularized in California at the 1915 San Diego Panama-California Exposition by architects Bertram Goodhue and Carleton Winslow, Sr. Roof lines using curved red clay tiles, beautiful floor and embedded wall tiles, mosaic murals, and arched, deeply recessed windows and entries are typical details included in the stucco walled buildings. During the building boom in San Francisco that followed the 1906 earthquake, many new public schools were built in this style, especially during the 1920s. Nearby Mission High School and Everett Middle School are examples of the Spanish Colonial Revival style from this era.

The six-acre college campus was listed in the California Register of Historical Resources in November 2007 and as a district in the National Register of Historic Places in January 2008. As an early example of an urban campus, these properties have historical relevance within the context of California's teacher education system as well as architectural significance as an excellent example of the Spanish Colonial Revival style in the City of San Francisco. Known for innovative teaching strategies, the campus Annex's science labs and classrooms focused on training teachers for San Francisco and Bay Area public schools.

As a landmarked building, exterior changes to the Woods Hall Annex have been minimal. However, approved by the city's Historic Preservation Commission, the 10 foot tall Bronze Bunny was installed outside the building in 2017, to recall the recent history of the Silly Pink Bunny sculpture and colorful murals that emerged at the corner of Haight and Laguna Streets (2007-2012). This contemporary work stands to remind the public that community arts education continues inside.

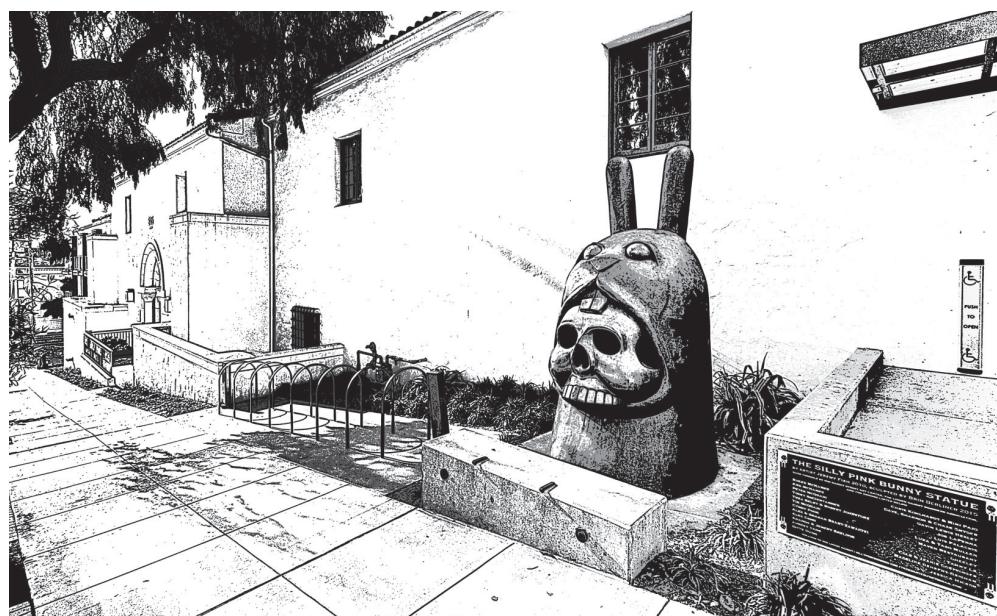
The interior of Woods Hall Annex, originally designed as laboratories and classrooms, is now a new community-serving space leased by the Haight Street Art Center (HSAC). Having converted the building into galleries, meeting areas and printmaking facilities, HSAC specifically promotes advancement in poster art production and education. More

broadly, the Center firmly believes in and is committed to extending public art's essential role in San Francisco's cultural legacy and its proven power to attract, inform, motivate and connect people.

Always a public-benefit place, the campus, bordered by Buchanan, Herman, Laguna, and Haight Streets, and sometimes bisected by Waller Street, began as an orphanage in 1854. By the mid 1920s, San Francisco State Teachers College occupied most of the six acres, and the orphanage had moved to the outer Sunset, where it remains today. As the newly named San Francisco State University outgrew its site, it moved to its current campus in 1957, and the campus was transferred to the University of California Regents, for its UC Berkeley Extension campus. The Regents closed the campus in 2003, intending to build market-rate housing.

What drew the neighborhood together was the adaptive reuse of the Woods Hall Annex and its outside grounds. The UC Regents, which remain the property owner, sought only privatization of the site for market rate apartments. Neighborhood groups fought hard to preserve a part of the site for its architectural significance and to reflect 150 years of history serving public interests. During the 10 year struggle, the economic recession, two different developers, and changes in local leadership, it became clear that public benefit of the site must be maintained. The results were historic landmarking of Richardson Hall, Woods Hall and its Annex, affordable apartments on site, LGBT-friendly housing for low income elders, the Waller Steps public green space (the city's only privately managed public community garden) and the Haight Street Art Center at 215 Haight Street in the Annex. Don't miss visiting these wonderful public spaces, preserved through an effective and engaged community-led effort.

Partially excerpted from San Francisco Architectural Heritage News, Vol. XXXII, No. 4, July-August 2004.
Our Mission. (2018). HSAC website.



201 Buchanan Street

The Nightingale-Page House at 201 Buchanan Street, San Francisco Landmark No. 47, was built in 1882 for John Nightingale, a Forty-Niner, early San Francisco Alderman (Supervisor) and a realtor. Described as a one-floor, attic and basement cottage, it was designed by architect John Marquis and built by contractor Thomas J. Hamilton for about \$5,000. Construction began in October 1882 and finished in early 1883.

Architect John Marquis was born in Scotland around 1834 and arrived in San Francisco by 1865. For the next decade he practiced with architect Barnett McDougall. Soon after, he began a solo career. He designed two houses near the buildings on this tour: 284 Page Street in 1878 and 323–325 Haight Street in 1884. He also designed the Simpson Memorial Methodist Church that was built at the corner of Hayes and Buchanan, now the site of the Hayes Valley Playground. He died in May 1911 at the age of 77.

This house takes full advantage of a lot that measures 35 feet west by 120 feet north. It can be described as a Stick Style building—by virtue of its vertical trim on the tower and bay windows, below the eaves the rectangular bay window itself, and in the decoration of the brackets and porch posts—with elements of the Gothic Revival, especially in the slightly pointed-arch window treatments in the tower and the basement levels. The half octagonal bay shape and its fan-arched support recall Italianate details of the 1870s. The combination of these architectural styles merge well to create a distinctive design. On such a large lot, it is possible to imagine this house as appearing more like a country house than a city one.

Soon after their marriage in January, 1883, the house was resided in by John Nightingale's daughter and son-in-law, Florence and Hamilton Page. Hamilton Page was a salesman with the California Fruit Manufacturing Company and later treasurer of the Indianapolis Furniture Company.

Florence Nightingale Page died in January 1899 at the age of 38, leaving her husband Hamilton to raise their only daughter Ellen Page, who was 14, with the help of a live-in servant. Hamilton Page died on December 19, 1906 at the age of 56. His funeral, as was his wife's previously, was held in this residence. After her parents' deaths, Ellen Page resided elsewhere and rented the residence. In 1908 the occupants were Harry Carter, carpenter, John W. Cobby, builder, Arthur S. Hatfield, carpenter and Gerald McHardy, carpenter.

Ellen Page married Dr. James Fowler Pressley in January 1909 and, residing elsewhere, continued to rent 201 Buchanan Street. She inherited the house from her grandfather John Nightingale upon his death in 1912 and eventually sold the house to John and Mary Teggart for \$11,000 in March 1913. John Teggart, a marine engineer, continued to rent the house, living next door at 212 Waller Street, a two-floor, two-flat building constructed in 1885.

More recently, the home was owned by well known artist

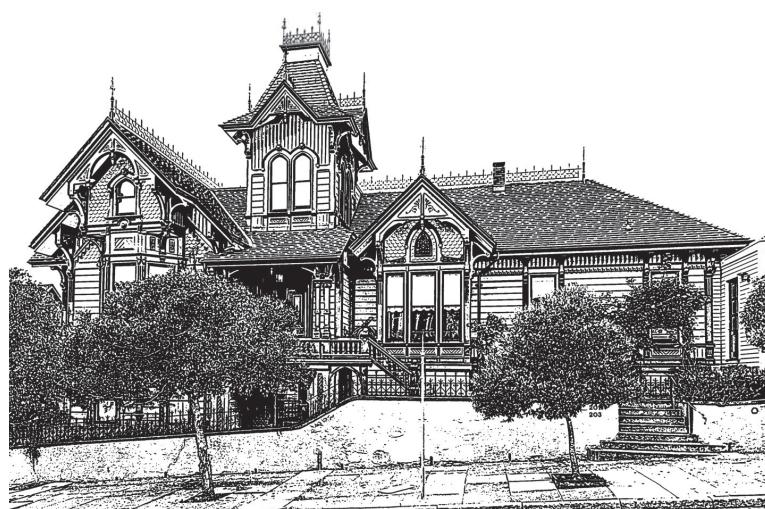
Jo Hanson, who bought it in 1970. Hanson was an artist, feminist, environmentalist, political activist, and historic architecture preservationist. She landmarked her home during her residency. She was on her streets sweeping litter every day, showing by example how to improve her neighborhood. During her six-year term on the SF Arts Commission in the 1980s, she helped create and restore some of the city's most beloved public art, such as Lucien Labaudt's murals at the Beach Chalet and the Coit Tower murals. She also created the Artist in Residence program at San Francisco's Recology recycling site (commonly known as the "dump"). The many artists who are accepted into the program have created works of art from what San Francisco residents throw away.

After her death in 2007, the home needed a caretaker like Jo, who treasured its historic value. As with many historic homes transitioning into a very different future than that from which it emerged, preservation of its architectural heritage and how it should embrace its future seemed an overwhelming task.

Jo would be glad to meet the current owners of the Nightingale-Page House, Portia Peeples and Jason Stein. They recognized the architectural jewel that it is, just as Jo did. They were the first to get inside when the house was put up for sale...and the rest is a new experience for the house. They have embarked on a meticulous restoration of the exterior, researched hundreds of archives, discovered contemporary images of original owners, John and Ellen Nightingale (see the entryway) and other documents from the personal archives of John Nightingale, including the original hand written deed to this property. You'll see some wonderful historic exhibits in their home. Portia and Jason have added color, wonderful design elements, and joy inside their historic home. Enjoy a feast for your eyes and an adventure for your soul as you enter this historic treasure of San Francisco.

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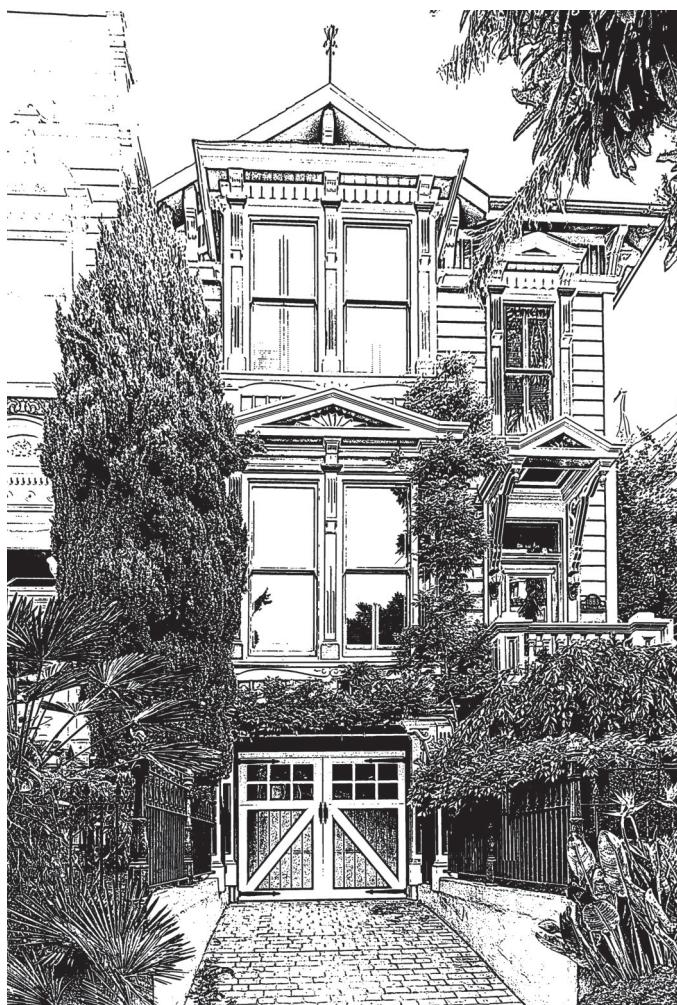


222 Waller Street

Built in 1883 for Edward W. and Ada Strange, at a cost of \$3,000, this Stick Eastlake style home was designed by the famous Samuel and Joseph Newsom Brothers Architects. They were one of the most prolific architecture teams in San Francisco and California during the late 1800s. The economic boom of the late 19th century created a middle class in San Francisco that could afford to build stylish homes such as this one. The 1906 earthquake and fire destroyed nearly all of the Newsom designed homes. 222 Waller Street is one of two known Newsom Brothers houses still remaining in San Francisco.

This earthquake survivor features the rectangular bay windows and stick-and-slat façade details characteristic of the Stick style. In fact, the façade was the distinguishing feature of a Newsom design: detailed carving around windows, faux columns, decorative entrances and eaves, all meant to emphasize the vertical nature of this popular Victorian style. There was seemingly never enough detail to embellish the home's facade.

The Newsom Brothers also paid close attention to the streetscape. Lawn and gardens were important elements of their designs. This home sits above street level with a wrought iron fence-enclosed front garden, part of which was made into a driveway when the basement was converted into a garage in the 1920s. The home was sited on its over-sized lot to maximize interior light, sitting 10 feet from its eastern property line and three feet from its western boundary. This was especially important because the Edwardian



duplex on the east side had not yet been built, and extra distance from the property line ensured that sunlight would always be a feature of this light-filled home. The upstairs hallway runs through the center of the house, allowing for windows on all sides of the detached property. The ground floor parlor and dining room floor plans are open and airy.

Edward and Ada made this their home for 64 years. As its original and longest-term residents, they witnessed the creation and evolution of their neighborhood. Ada was a homemaker throughout their stay, while Edward was a jeweler and watchmaker at San Francisco-based Shreve and Company, one of the premiere sellers of silver, jewelry and other accessories that the emerging middle class of 19th century boomtown San Francisco demanded. The Stranges raised their son here and shared their home after World War I with him and his new wife, and a German immigrant servant.

The 1906 earthquake and fire created immense demand for new housing, and by 1910 the enterprising Edward and Ada had built two rental flats, 17 and 19 Laussat, at the rear of their property. The tenants reflected the changing demographics in the central part of the city. In 1910, there were 11 tenants total in the two flats: at 17 Laussat was Charles Fisher and four family members from Vermont and Ohio; 19 Laussat included German immigrants Henry and Appolonia Volking and family, plus two nieces and one nephew from Kansas. By 1920, Edward had moved his business to the Waller Street residence and the number of tenants in each rental flat was reduced. By then, the flats' residents were comprised of Californians and immigrants from the United Kingdom. By 1930, Edward had retired and his home was valued at \$5,000. He and Ada were collecting \$25 a month for each flat, important for the times as the devastating Great Depression loomed.

After Edward and Ada's deaths, the house was sold in 1947 and passed through 11 owners until its current owner, Nick Bell, purchased it in 1998. To honor the original Newsom Brothers design, he removed the 1940s asbestos siding and recreated the original exterior gingerbread detail as well as historically accurate Stick-style architectural accents. He replanted beautiful gardens in the front, east side, and rear of the home. Fortunately, most of the building's interior details, including intricate ceiling moldings and medallions, oak dining room fireplace mantel and built-in buffet, were in their original condition. Like the home's original occupants, Nick and his partner, Devin Carrillo, enjoy the unusual light-filled Victorian rooms. They have added modern amenities while maintaining the integrity of the Newsom Brothers' design. Nick and Devin think of themselves as the current "caretakers" of this historic Stick Eastlake home and enjoy the ever evolving Waller Street neighborhood.

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630 Page Street

The Cryptographer's House was designed by famed San Francisco architect James E. Wolfe (1820-1901). John Godfrey Bloomer and his wife Evangeline Augusta Bloomer commissioned Wolfe to design the house, and the family contracted John J. Dunn to construct it for a sum of \$5,500. Construction started in 1889 and was completed in 1890. The house gets its name from J. G. Bloomer's profession. John was a practical telegrapher who specialized in selecting key words in telegrams to ensure no important messages were lost in transit. Through his craft, he started to study cryptography and ways to transmit secure messages via telegraph. He went on to publish three books on the subject, "Bloomer's Commercial Cryptograph," "Bloomer's International Cryptograph," and "Bloomer's Pacific Cryptograph" (published by Roman & Co). So famed was his work in the space, that in probate his home was called "Bloomer's Cryptograph Estate."

The house today features many architectural flourishes from its original Wolfe design. The beveled bay window and façade organization recall earlier Italianate designs, combined with Queen

Anne elements more consistent with its 1890s date of construction. The original double entry doors with bullseye panels are flanked by composite columns and Corinthian capitals, supporting an exuberant sunburst pattern inside the capping pediment. A matching arched pediment complements its triangular companion to the left (west), containing a more subdued vertical batten pattern. Prominent stained glass designs occupy the upper sashes of the central bay windows. Pilasters with more Corinthian capitals frame the bay windows on the first and second floors, carrying the porch's design theme up and across the main elevation. A circa 1894 photo of the building shows the original roof line included a third pediment and ornamental iron cresting. Today, a bracketed cornice with a restrained, beveled rectangle frieze presents a restrained, stately conclusion to this beautiful building's façade.

J G. Bloomer was born in 1839 in Baden-Württemberg, Germany. He immigrated and later met his wife Evangeline Augusta, who was born in New York, NY. While living in San Francisco, Evangeline gave birth to their first child Joseph, who died at an early age. Evangeline later gave birth to their second child, Augusta Atwill Bloomer, in December 1879. Eleven years later, in April 1890, the Bloomers moved into their newly constructed home at 630 Page Street. Their new two-story timber framed Victorian, with basement, was located in Western Addition Block 370. Unfortunately, John passed away six years later, in 1896, and Evangeline and Augusta continued to live in the home until 1910. After the Bloomers vacated 630 Page Street, Dr. Charles D. and Francesca V. McGettigan moved in with their six (later to be eight) children. The McGettigans lived at 630 Page for a brief period, less than six years, before moving to their long term home at 2644 Filbert Street. Francesca was a famed San Francisco composer and granddaughter of General Marino Guadalupe Vallejo. Dr. McGettigan was the Chief of the Medical Staff at St. Mary's Hospital and member of the Bohemian and Olympic clubs. He died unexpectedly from influenza, perhaps during the flu epidemic then sweeping the country.

In 1916, Robert B Camarillo, a young lawyer from Los Angeles married Mary O'Shaughnessy and moved to the Page Street home. Mary was the daughter of the undertaker William O'Shaughnessy. Robert and Mary had a son, Juan Camarillo. Fifteen years after moving into 630 Page Street, Robert died in 1931, and Mary continued to live with her parents and son at the home. In 1955, the O'Shaughnessy family sold the house, and it passed through five families' hands, until Rex May and Charles M. Little purchased the building in April 1971. May, an artist and collector of Mexican antiquities, designed the famed 49 Mile Scenic Drive seagull sign in 1955. The home stayed with May and Little until the latter's death in 1993 but remained in the Charles M. Little Trust until 2004. Steven Spingola and Jared Wendt purchased 630 Page Street in 2004 and occupied it for the next 11 years until the property was transferred into a Trust (held by Mark Stoermer, bass guitarist for the rock band The Killers) in 2015. It was later sold to the current owners, Sarah E. Piepmeier and Jennifer J. Tobits, in 2016.



760 Haight Street

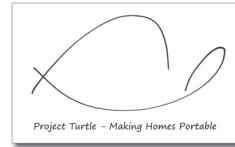
The Hochstein-Michalitschke House at 760 Haight would have captured the attention of anyone passing by in 1885. Built that year for the sum of \$8,000, this Italianate-style home was one of the first on the block and would remain so for at least eight more years, according to historic maps. Originally the north side of Haight Street between Pierce and Scott Streets was divided evenly into three large lots, and the house occupied the western edge of the middle property.

Adolph Hochstein, the original owner, had the home built for himself, his wife Natalie, and daughter Olga. Living with them was a German servant, Minna Wolgast. Adolph immigrated from Germany in 1870, and by the time of construction was the assistant accountant for the Anglo and London Paris Bank of San Francisco. He commissioned a fellow member of the German community, Charles Kenitzer of the firm Kenitzer and Raun, to design the house. Kenitzer and Raun was a prominent San Francisco architectural firm in the 1880s, designing several important commercial and civic buildings, including the old Marin County Courthouse in San Rafael (superseded by the more famous Frank Lloyd Wright building in 1969 and destroyed by arson in 1971), and the Storey County Courthouse in Virginia City, Nevada, designed in the Italianate style and still in active use today.

The Italianate style was the popular design choice in San Francisco from the 1860s to the mid-1880s, and many such buildings were characterized by large beveled bays and bracketed cornices. Though asbestos shingle siding has covered over some of the original exterior decoration at 760 Haight, this home is still a strong example of the Italianate form. The detailed cornice remains, as do the moldings and fine pair of Corinthian pilasters that highlight the tall front doors.

As the block began to fill in with more homes and flats, Mr. Hochstein and his family moved in 1905 across town to a new home on Vallejo Street, and 760 Haight was sold to Charles Michalitschke that same year. Charles was one of the proprietors of Michalitschke Brothers, a family business dealing in tobacco products. The family would continue to own 760 Haight for 57 years until the property was sold by Charles's grandson in 1962. The current owners purchased the house in 1998.

Remarkably, all who have passed through the house have carefully protected or helped to restore its architectural legacy over the last 133 years. The interior still boasts many outstanding original features, including woodwork, plaster moldings, original lincrusta paneling, gas lighting, and even the original toilet in the upstairs water closet. The modern exterior siding cannot prepare the observer for the celebration of historic treasures found on the interior!



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Acknowledgements

The Victorian Alliance would like to express its gratitude to our homeowners and the Haight Street Art Center. Their generosity and community spirit have made this tour possible.

Homeowners: Murrey Nelson, Carolyn Press and Andrew Chatham, Jennifer Tobits, Sarah E. Piepmeier, Nina Lalich and Voja Lalich, Randy Soloman, Joe Mallet, Peter McQuaid, Nick Bell, Portia Peoples, Jason Stein, Joan Hull, and John Philips.

Patrons: Locations for day-of-tour ticket sales, Peter McQuaid at the Haight Street Art Center and homeowners Randy Soloman, and Joe Mallet

House Tour Co-Chairs: Gail Baugh and Rob Thomson

House Solicitation: Gail Baugh, Rob Thomson, Stephen Haigh, Ray Zablotny, Peter McQuaid, and Lawrence Li

Neighborhood Research: Lower Haight Merchant and Neighborhood Association board member Lawrence Li, Haight Street Art Center executive director Peter McQuaid, and Hayes Valley Neighborhood Association board member Ben Zotto, Rob Thomson, and Gail Baugh.

Historian Recruitment and History Coordination: Gail Baugh, Rob Thomson

Neighborhood History: Ben Zotto

House History Research, Writing, Editing: Gail Baugh, Rob Thomson, Michael Turon, Adam Klafter, Gary Goss, Amy Firman, Ben Zotto

House Interior Notes: Hank Dunlop and our house captains.

House Captains/Co-Captains: Stephen Haigh, Raymond Zablotny, Keith Williams, Bathsheba Malsheen, Jo Ann Vandenberg, Vicky Berol, Susan Morse, David Laudon and Randy Laroche, Gail Baugh, Mikal Malkovitch, Jim Warshell and Michael Turon

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Gift Shop Manager: Olga Mandrusow

Tour Refreshments: Florence Hitchcock and her faithful team: Felisa Hitchcock, Tommy Castellani, Rowena Hunter, Miguel Leyva, Karen Kitt, Barbara Spillane, Gretta D'Acquisto, and Linda Milani.

After Party: Gail Baugh and Amy Firman, Mikal Malkovitch, and Peter McQuaid, executive director of the Haight Street Art Center.

Small plate refreshments and drinks delivered by neighborhood restaurants from the Lower Haight and Hayes Valley. See business names at the event.

The Victorian Alliance would like to thank San Francisco and Bay Area preservation organizations, neighborhood groups, art and architectural organizations, museums, newspapers, magazines, and neighborhood publications and websites, as well as individual members and friends of the Alliance for their timely and enthusiastic efforts to publicize this year's tour.

We extend thanks to all others who may have volunteered after the publication of this program. We are most grateful for your service.

Donors and Contributors

Special Thanks to our Donors

The Haight Street Art Center, that, through its Executive Director Peter McQuaid, has been so generous in donating the Center's space for two events, in addition to opening the center for the house tour:

Organizing and hosting the Launch Party,* Saturday, October 20th, featuring a presentation of "THE ARTIST REUBEN KADISH" who created the mural *A Dissertation on Alchemy*, by his nephew Skip Kadish. It is hoped that the mural, hidden from view for decades, and protected by the Haight Street Art Center, will be restored as a result of the public outreach of this House Tour.

*The House Tour after party for all our docents and volunteers.



Julia Strzesieski, Marketing and Community Partner Coordinator, Cole Hardware, for arranging a generous donation of wine for our After Party

Florence and Felisa Hitchcock for their lovely table flower arrangements for our hospitably service

Refreshment Donors

Thanks to the Alliance members and volunteers who contribute delicious desserts for our tour guests.

Docents

As always, a very special thank you to our many volunteers who, year after year, and with new ones also recruited, have contributed their time to help make the tour a success.

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